

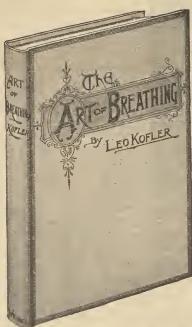
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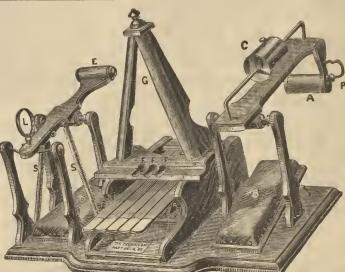
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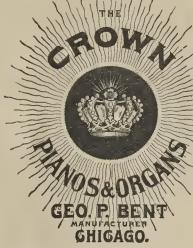
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ARTHUR NIXON was invited to conduct symphony concerts at the Vienna Exposition.

ADELE LEWING gave a concert in Boston, the programme being made up entirely of her own compositions.

THE Seidl concerts in New York have been put on a solid basis, a guaranteed fund of \$50,000 having obtained.

The Palace of Music at the Chicago Columbian exposition is to be 250 by 150 feet, and will cost \$100,000.

The Apollo Club, of Chicago, celebrated its two anniversary the last of May by giving a series of fine concerts.

ALEXANDER GUILMONT and W. T. Best, the two best organists in the world, are to give a series of concerto in this country next year.

GEORGE W. MORSE and Miss Maud Morgan, better known as the "Morgan Girls," have closed a remarkably successful tour across the continent.

I. V. PIANA has been giving lecture-concerts in New York with great success, under the title of "Paintings of Great Composers."

ADOLF NEURDORF began the summer season at the Lenox Lyceum, June 9th. He has a orchestra of fifty musicians, and at many of the concerts will be present.

W. H. SWINWOOD completed a series of concerts given in this country and Canada; in July he goes to Chautauqua, after the close of the summer season, he spends his vacation on the Pacific coast.

THE METRONOME AND ITS USE.

BY E. B. STORY, A. C. M.

At the beginning of most of the standard works for the pianoforte there stands a metronomic sign (such as M. M. $\text{♩} = 120$, or $\text{♩} = 76$), an enigma to the average pupil, and of that service to him. He sees usually associated with the sign one or more Italian terms, and they convey to his mind little of definiteness, for opinions differ greatly concerning the speed of the movements, Allegro, Adagio, and the like, that which is fast for one performer being moderate for another, and slow for a third.

Because of this indefiniteness in terms, a mechanical device for the positive indication of speed became a necessity, and from the latter part of the seventeenth century musicians were seeking such a device. Early in this century, through the combined inventive powers of Winkel and Maelzel, an appropriate instrument was contrived, and since 1815 the musical world has become increasingly familiar with the metronome of Maelzel, and the distinguishing letters M. M.

This ingenious device is shaped like a narrow pyramid. On opening the front lid, there is disclosed an upright balanced rod, with sliding weight attached thereto, in front of a tablet bearing a series of numbers graduated from 44 to 208. Placing the weight opposite 60, and setting the rod in motion, the clockwork enclosed in the lower part of the instrument will cause sixty vibrations and the same number of short ticks to be made per minute, while moving the weight downward to 120 will cause twice the former number. In short, the metronome will give the number of ticks per minute indicated by the figure behind the weight.

Various other devices on the pendulum plan, and differing in simplicity, portability, and cost, have been invented, yet all cover the same principle of indicating the certain number of vibrations per minute.

The arguments for and against the use of the metronome in daily practice have been quite fully advanced in THE ETUDE recent years, and will not be repeated by me at this time. One article of his creed must be mentioned, namely, that if the average pupil, even though a wretched imitator, can, if he chooses, keep good time *marked by a metronome*.

Two other uses of the instrument are commendable. First. Its original and intended use, to indicate the exact speed desired by the composer. It is the piece of music marked $\text{♩} = 60$? Then place this tick opposite 60 and each tick will represent a quarter note. Is the piece in 4 time and marked $\text{♩} = 88$? Then place the tick opposite 88, and each tick will show the value of the complete measure. Thus, in a definite, definite way the speed may be understood, and the composer's exact intention may be apprehended without recourse to his terms.

Second. The pupil seldom reaches the designated speed upon first trial of the piece, and is, therefore, discouraged by the thought that the composer's ideal is so far beyond his present ability. If, when the piece is laid aside after a first trial, the teacher will record on its margin the speed gained, the customary review will show an encouraging increase of speed, together with greater ease and accuracy.

But some teachers may say, "I have no metronome, and cannot thus help my art and pupils." Let such a one use his watch as a metronome." The dial representing seconds is usually divided into six parts, marked 10, 20, 30, etc. Let the teacher count the number of metronomic units (♩ , ♩ , ♩ , or ♩) played by the pupil in ten seconds, then multiply by six, and the result is at once secured for record.

FREQUENT LESSONS. — The teachers abroad have a great advantage over us. Those of whom I know a great many teach at least three times a week for lessons, and more often daily instruction is given.

This latter is the way to make rapid progress, especially at the commencement of study. The pupil's interest and attention are quickened by daily contact with the teacher; he learns in the right way, and in every respect it is the better plan, besides being much cheaper in the end.—*Jules Jordan.*

EDITORIAL NOTES.

HOW SHALL WE PRONOUNCE THEM.

The golden mean in pronouncing words of musical expression, and especially in pronouncing composers' names, is hard to find. Shall we always speak of Wagner as Vogner, and of Czerny as Tairney? Or shall we, in speaking to "laymen" in musical affairs, use the English pronunciation? and in talking with our pupils and musical friends give the correct foreign accent? Every musical person should have a plan as to this, and then follow it. A recent writer gives as a hint on this line, which is as follows: "An effort to show knowledge for the sake of appearing knowing, usually results in showing ignorance at an unexpected point. To a man who is speaking in American geographical name with a foreign accent, a distinguished orthopist said: 'Why don't you pronounce that as if you were speaking English?' 'If I were to do that,' replied the pedant, 'people would think I didn't know any better.' Well," retorted the scholar, "you don't know any better." Many of us, like this pedant, show our ignorance by trying to seem wiser than we are."

FURTHER IMPROVEMENT POSSIBLE.

"We must try to grasp the spirit of things, to see correctly, to speak to the point, to give practical advice, to act upon the instant, to stop in time," said Amiel. Practical explanations and profound instruction do not come from shallow brains nor from silly informed teachers. No habit is of more worth to the student or teacher than to investigate thoroughly every musical subject that comes to his thoughts and teaching experiences. For this purpose a library of standard works of reference is indispensable, indispensable, in fact. The teacher who answers to the questions of his pupils by answers that do not cover the information sought loses their confidence and his hold upon the minds of the public. No man ever became an authority who did not follow this or a like course of investigation upon the subjects that interest him. If the teacher gives clear and simple advice, he must do as Huxley did when he says: "I have learned to spare no labor upon the process of acquiring clear ideas—so to think nothing of writing a page four or five times over if nothing less will bring the words which express all that I mean, and nothing more than I mean."

The successful teacher must take a broad view of every subject connected with his art, and to get an extended view of this it is necessary that he shall have a wide view of other subjects. Says a writer: "Do not let your narrow life contract your large soul, but let your large soul expand your narrow life." To which he added that honest but pungent maxim of Thoreau's: "Be not simply good—be good for something."

SOMETIMES MISUNDERSTOOD.

Commendation is more agreeable to our feelings of self-complacency than is criticism; but if the pupil improves, his faults must be recognized, and must take his teacher's criticism gratefully, and appreciate them as the very thing that he has paid his teacher to give. Too often, however, the pupil feels sensitive and allows his feelings to be hurt, by the thought that the teacher shows wherein he should improve. It may be said in passing, that teachers do not always say as much to their criticism as they might. It is a fact that has escaped many teachers, that the pupil is only too well aware of many of the mistakes that he makes, and that it but a needless thrust at his sensitiveness to call attention to them. Experience, and careful observation, will soon show the teacher which mistakes need to be attended to, and if he is a skilful teacher he will point out and explain how to improve the passage, or the point in technic, rather than what was wrong. The great statesman, W. E. Gladstone, says: "Censure and criticism never hurt anybody. If false, they cannot harm you unless you are wanting in character; and if true, they show a man his weak points, and forewarn him against failure and trouble."

In reading music, and this means in all of your practice from the open page, keep yourself sharply up to concise and exact reading, and read somewhat in advance of your performing, at least a pulse, or from accent to accent, measure to measure, and even by phrases. But good reading demands a comprehension of what the notes express rather than the mere notes themselves.

A COMMON DANGER.

"He who comes up to his own idea of greatness must always have had a very low standard in his mind," said Hazlitt. Hence the necessity to the teacher of hearing much of the finest music superbly performed. In the conditions of great artists he finds a standard to which he can strive to lift himself through the means of hard work. A successful teacher is the one most likely to neglect opportunity for further advancement. We all need to remember that there is no standing still in knowledge and intellectual ability, we either grow or retrograde. Amiel says—

"He who does not advance, falls back; he who stops is overwhelmed, distanced, crushed; he who ceases to grow greater becomes smaller; he who leaves off, gives up; the stationary condition is the beginning of the end."

No doubt the great majority of teachers have the ambition, or at least a desire, to improve, yet many fail from a lack of plan and system. There must be certain hours reserved for this work that are as faithfully observed as are the hours given to teaching.

A WORD TO TEACHERS.

BY EMIL LIEBLICH.

THIS success of a teacher depends largely upon his power of individualizing instruction according to the varying needs and requirements of the pupil. He must meet him more accurately as to mental and physical ability in order to serve their mutual interests to best advantage.

It is receiving a new name, to ascertain in the first place who has former instruction given. If a resident of some distant city it is safe to inform him he was not, however, a local competitor, considerable profit had been derived; in such case it takes a skilful diplomat to say the right thing in the correct place to the right person. It will never do to give the pupil a general answer, in order to save time for the teacher.

It is quite desirable to inform yourself as to the exact period of study which the new comer intends devoting to your charge. A great many pupils from long distances come only for a limited length of time. Under such circumstances it would be nearly a criminal waste of time to proceed with them on the same basis as you would pursue with some one else, whose opportunities permit a prolonged study. You must therefore condense matter to the point, that the pupil, while mastering the most salient and important points of your method, can at the same time prepare for courses of study which will enable her to work to advantage for a considerable period after her return home.

The treatment of different pupils should differ very widely according to their characteristics. The very numerous class are the pupils who play the lesson perfectly, just before leaving their homes, and cannot understand why they are performing so badly before the teacher. This may be due to a happy hallucination on the part of the teacher with an air of paternalism, and conveying more by what you leave unspoken than by your oral utterances, thus giving the imagination room for the teacher's play.

It is quite desirable to inform yourself as to the frequent interruptions, and do not eternally nag at her; make your corrections in a deliberate and not explosive manner, and be as concise as possible in your utterances, taking care to speak directly and precisely close to the listener. A purely accidental note may be temporarily passed over, as the pupil usually realizes it herself with painful intensity; real mistakes and misapprehensions, however, must be clearly corrected and thoroughly eradicated.—*Braunard's Musical World.*

THINKING IN MUSICAL PHRASE.

BY FREDERIC W. ROOT.

A GREAT deal is said and written about the part the mind plays in musical performance. I do not know that I can add anything of value to the theory of harmony on this score; yet as the teacher of singing branch which received little or no attention in those hums—I may, from a different point of view, be allowed to throw a ray of light upon the old subject.

In the production, for instance, the idea seems to be that certain muscles must be strengthened. That is a very small part of the requirements. The muscles are strong enough at the very outset to make effective tones; but the mind does not telegraph them the right impulse until, after many repetitions, exercises and many efforts at combination, it finally does its part rightly.

If there are any sure ways of getting at the muscles to process to educate it without using the muscles as one could almost as well practice vocal exercises sil-

as by making tones.

And so for execution with either voice or instrument. The quick and accurate changes of adjustment either the throat for singing, or of hands and fingers for playing, must first be in the mind; and that which is usually down to flexibility of muscles is probably more the half agility of mind, either natural or cultivated.

Of course, in musical theory, harmony, counterpoint, etc., it is understood that mental action is shown there is of the process; yet here there is misapprehension as to the kind of thinking that it is.

Most of the harmony students that I examine I depend largely upon the piano to have themselves to think clearly and distinctly, and the thinness which they usually have done has been mostly of that kind that causes to determine the names of the chords and the values for preparation, resolution, etc., without having in the mind the effects to which these changes and rules have relation.

The average mind is lazy, and will no more make exertion required of it than will the muscles of bodies tire themselves out if not forced to do so. The pre-eminent advantage possessed by the tonic notation, that which is to me its very strongest claim to recognition, is that it compels the mind to work more rapidly in thinking pitches; whereas the staff, however well taught, gives wide opportunity for guess-work.

It is remarkable that a student can practice for many years and never learn to think in musical phrase at all; yet such is the case. I have examined many who had practiced the piano for a long of years and supposed themselves quite proficient, to the mastery of classical music, who could not sing chromatic scale in time, who could not remember keynotes during an easy modulation, and could not sing the simplest new piece without first hearing it from instrument.

In the vocal department such cases are more common. As I write I recall one instance of a lady who, having taken a lesson a day for a year or two, and having orally superb voice, considered herself nearly ready for opera, which was the aim of her studies. She came to me for advice, and I asked her to sing some sombre when she produced several pretentious pieces among them, Gounod's "Ave Maria." I played a piano, but she did not begin to sing. I looked at her for an explanation, and she said, "Please give me first note." I gave her the first note and then we began playing the accompaniment. But having sung the note she came to a standstill, and explained to me I should have to play her part with her to enable her to sing it; that her teacher had always done it for her.

In any large city let it be known that a choir is vacant, and there will be hundreds of applicants for the place, mostly of those who have been through course of study and believe themselves well educated in music. Among one hundred such applicants there hardly be five who can read readily at sight the they have to sing. Of these not more than one

AFTER GRADUATING.

BY BENJAMIN CUTTER.

Are you graduating there come to many, though not to all, these questions: What now? What now? The course of study has been completed with more or less honor; a new life is about to begin; the information and skill gained during the years of study are to be utilized in earning a livelihood; each individual graduate will, in his own way, make his mark upon his personality, which has been more or less shaped by the influence of his instructors.

But while much has been learned, and is one lesson which has been made for making one's way, there still remains many another lesson to be learned which neither the music teacher nor books can teach. The masters who now conduct the seminaries are Professors, who have no connection with the amateur. The world, and they surely will furnish him tough problems.

It has been said that the true musician is not fitted to cope with the world; not a business man, is unpractical, does not often practice; and yet, for good; and great men in music, especially composers, are cited as instances, regardless of the fact that other great musicians, especially composers, have had dealt with them in their studies, and have had lasting influence for good. That a composer, great or small, with his mind constantly and necessarily bent on giving his ideas shape, should neglect business matters, is reasonable. Who can be expected to succeed in science and letters? But most mortals who will enter the world cannot expect to be great composers nor to win fame and a livelihood by masterly compositions and great trials labor. To those who in years to come will earn their livelihood as teachers of music these words are written:

We cannot all be famous, cannot all be great; but we can all be thorough and honest, help to others and earn a honest to our country. The time was when the music teacher was looked down upon. That day is past. The music teacher now is necessary; is a power for society; and will become more and more so every day. He who has the ability to possess himself of the beautiful and to cultivate the arts that he practices, may well be called a teacher. And who that reads this will not do no harm, who that demands for the teacher of music, of painting, of eloquence, increase, and in like ratio grow his importance and dignity. And of our nation, for whom the graduate who reads this will do no harm, we are especially true.

Accordingly, after graduating, what then? A career but not a means of honor, to those who are bound for the calling and lay hold of the world as men do in other modes of business, maintaining at the same time their integrity.

The graduate must practice practicality. If he has not already done so, he must learn to work, and in acquiring technical skill, let him never let him bide his time until the routine followed by all good teachers has been fully realized in practical work; then will he know how to use his knowledge, ideas, and procedures, his so-called short cuts, have practical value. First of all, a livelihood he will be won; experimental work underlies the winning of it.

The teacher must be not already wholly or in part acquired skill in dealing with the world, and in graduating set himself actively about this. His personal appearance demands attention. A mediocre person with a wide span of hands, bones, made a fortune when a man of physique poor and appearance and forged of it, struggled for years in poverty. To this matter of appearance, give your attention, though not your entire attention. The master of tact give also your attention. You cannot find the world, nor can you change men. One man will associate with roughness; another will be suspicious; still another will have all similarity needs. In this case adaptability will be required of you. You will follow the world held by inflexible manner or ideas. You can meet the world half-way and still hold fast that which you call your personality, and, if you are clever, gradually win your ends.

Business methods, furthermore, are imperatively demanded of the music teacher. The day in passing when he can be a wise, self-responsible person, when paper trail from a bank of enthusiasm, whose whims are favored, and who runs on the edge of prudence, is far off in method in money matters. There are too many failures now in the market. So, ordinary, every day business must be insisted upon by the successful teacher, and will he forced to be his master. Not only in money matters, but in teaching matters, in the selection and in the order of pieces and studies, and in the social and technical, is it all true? "If I can have only one sense, give me common sense," says a successful teacher; and common sense, hard common sense at that, is what distinguishes successful men in world affairs, underlying their more brilliant qualities.

Again, the teacher of music can be a power for good or evil. This fact graduates often overlook. It comes to them later, perhaps too late, sometimes. The graduate goes out into the world with nerves and fibres all drawn tight to earn a living, and the one that hides all others. But while the latter is strong, the first, the teacher's influence, which is the teacher's influence, ought not to be forgotten. Who that has taught the young can forget the trust of the pupil? "Mr. Smith and Son does so; it must be right." Is the teacher in them? So does it; but it must be right. And it becomes the music teacher's influence, just so ought he to use it for good, and not so he can form gradually, for an instance, good habits of working that shall follow his pupils. Life is a series of practice, and good is of it a very great, and often a greatly neglected. But in it lies one of the factors which should raise the teacher of music to a yet higher plane of social dignity, and surely worth rightly employed.

After graduation, the teacher awaiting the graduate of usefulness, greater or less in number, more or less of value to his fellow men in their influence for good, more or less full of success from his way of using these years. As he walks with them, let him not shrink and shrink. Life is a series of practice, and good is of it a very great, and often a greatly neglected. But in it lies one of the factors which should raise the teacher of music to a yet higher plane of social dignity, and surely worth rightly employed.

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"Beethoven's mortal remains rest in the quiet and secluded burial ground at Währing a short distance from Vienna. A simple stone monument, inscribed with the one word, 'BEETHOVEN,' marks the spot; and to his soul, hallowed by so many dear associations, thousands flock annually to pay a silent yet, mayhap, eloquent tribute of respect and loving sympathy. But long after this cherished relic shall again have crumbled into dust, and the place thereof shall have lost its more, the sublime harmonies of the peerless tone post it once commemorated will continue to delight and enoble those 'steering millions' he loved so well, and for whose untold benefit the muse of Beethoven was unremittingly employed, and eyes yet unknown will doubtless re-echo the mournful panegyric of our day—'We may never look upon his like again.'"

BEETHOVEN.

BY JOHN TOWER.

He had, amongst other recommendations, a decided weakness for impressing his orders upon the minds—and bodies—of his domestics by dint of flinging the most convenient piece of furniture, or otherwise, at their heads, which forcible method led to several hand-to-hand encounters, which did not unfrequently end in the ignominious discomfiture of the head of the establishment."

DON'TS FOR PUPILS AND TEACHERS.

BY CHARLES W. LANDON.

FOR PUPILS.

Don't sit in a bad position, but sit up straight, yet not stiff.

Don't rest satisfied with your knowledge of a piece till you know the main facts at least in the life of its composer.

Don't omit a frequent practice on any good piece you may have learned, except for a few days now and then.

Don't give up because you have made a failure. Fix the cause of your trouble and profit by the experience in making a success of your endeavors the next time.

Don't play half ball if you have any hopes of playing a musical instrument.

Don't make so common a use of music or play such styles of it as would lead people to think you have a lack of ideas of the musical art. Good music well played is a remedy. Reputation is the savory meat of that kingdom.

Don't let an opportunity slip of speaking a good word for your teacher to your musical friends.

Don't play a passage here and bungle a page there when invited to play for a friend, but always have whole of some good pieces thoroughly well in hand, and you may do your composer, teacher and yourself just as well as interest your listener.

Don't think it would be useless to take a lesson because you have not had a full practice upon it; a teacher can at least set you right and inspire you with a new fund of enthusiasm.

Don't lose a lesson, for missing lessons takes all interest out of your practice and discourages your teacher as well as wrongs him in reputation and the price of lesson.

Don't bow or exclaim at a mistake. The mistake is not noticed if you will not so advertise it; then, again, a mistake is not worthy of an obituary.

Don't take a laugh at a stock of yourself by practicing concealed aims.

Don't allow any special change of face or feature when at an instrument. Such things detract largely from the pleasure of the listener. Cultivate a plain expression, with the help of a mirror if necessary.

Don't band and sway about when playing. Please call it "putting on airs," and they are right about such contortions are often but an expression of ego.

Don't go too fast, and then you need make no mistake.

A mistake avoided is better than a mistake corrected.

Don't stop for a mistake when playing a piece you have well learned, lest you contract the bad habit of stumbling at every difficulty. Learn all of the pieces by slow and exact practice, so that there will be occasion to hesitate and stop while playing.

Don't pass by a mistake when learning a piece, solve the difficulty and practice the passage carefully, slowly till it is perfectly easy to play it correctly.

Don't make a multitude of excuses when asking to play, only one or two words of mild dejection really prove to the invitation-meeting that you really wanted to play or only a compliment was intended.

Don't try to get out of practice by trumping up trivial excuses. Excuses are only given to cover laziness.

Don't forget that while practice will teach, excuse only cheats.

Don't put a very high value upon excuses, for they are decided with an excuse but the person who gives them thinks that he is fully believed.

Don't forget that many people, and especially teachers, believe that excuses are given to hide or cover the reason.

Don't make an exception of yourself, for he excuses his weaknesses and faults instead of overrating them is doomed to make an ignominious failure.

Don't say that you make no pretenses in music, whatever you attempt so well that excuses are useless. Command a hearing from superiority, as beg it because of your deficiencies.

THE ETUDE.

RULES FOR PRACTICE.

By C. W. P. CARY.

When the hour for practice arrives, get at once to the piano and commence upon the lesson the teacher has given you. By stopping awhile to drudg it and loitering by the way, fifteen minutes are easily lost; then, if when seated, you play some old air, while or sing some song or other pick out by ear something you have heard, playing, perhaps, only one note, you will lose time; your lesson, you had better stay entirely away from the piano, for, by such a course, your own time is wasted as well as your parents' money, and you become a disgrace to your parents and yourself.

If you have a certain number of hours given you for practice, and do not know how best to divide the time between the exercises, scales, pieces, etc., ask your teacher for a plan of practice.

A certain amount of time *must* be set apart for *scales practice*; if your teacher does not give it to you, take it yourself, and when you are asked how he obtained such instant execution, answer him by first referring to the scales, secondly to the scales, and thirdly again to the scales. Important as these are, they may be practised for mere personal profit, but with serious injury.

The exact manner in which fingers and wrists can be taught properly only at the piano, and only by well-educated teachers.

Playing a piece straight through is not practice; it is simply reading it. When you take up a piece to learn, ask yourself the following questions: What is the name of it? By whom is it written? What *opus* of the author is it? What form of composition is it? And what *tempo*, *time*, *temperament*, *sonata*, or *fantasia*? What key is it in? Then play it over, and refresh your memory with the fingering. What time is it? Then analyze, as many measures as necessary to practise, so that you can correctly play it slowly through, striking no note until you have found it and not omitting to count a single measure. Then commence practising by piece-meal—in small portions—staying on each passage till they are conquered. Much time is lost by playing all the measures as many times as the harder ones. When you have practised one or two hours upon the piece, lay it aside and wait a week, and then practise again, and so study some old piece until the mind is brought up to the required rapidity. If it is not mentioned, and you have not yet sufficient knowledge of movement to trust your own judgement, consult your teacher or some other musical friend.

When you think you play it finely, seek to hear some one play it better.

One piece played with a true appreciation of the author's meaning, and possessed a good touch once learned, will bear it with the greatest naturalness in that way that can do a great deal to recommend it.

The secret of a full round touch, a touch with music, is, a strong pressing pressure of the keys, with firm grip, but done with such rigidity as is not incompatible with beauty in art of any kind, so there must be no stiffness in piano-forte playing.

To illustrate my meaning: Take a simple five-finger exercise, and *pressing warmly* on the hands naturally on the keys with the fingers, and then both joints so that the tips cannot be seen, the thumb able to bend and used freely from the top joint, same as the fingers, with the evenness of the thumb.

The elbows and wrists must be relaxed, the key-board, the length of the arm must decide the important question of how high or how low the performer should sit, so that part of the arm from the shoulder to the elbow he should sit as low, otherwise the force will proceed from the wrong place.

To ensure looseness, exercise the wrist up and down without altering the position of the hand on the keys, so that a very full tone may be obtained without the *strike* being heard.

To understand this perfectly, it may be practised away from the piano—on the table, pressing down each finger with great strength, but quite loosely.

The student must not be disconcerted that at first the tone thus obtained is very feeble, for the muscles get strong with practice so the tone will become strong.

Let this be a *natural development*; never force it, unless it comes to be harsh.

Keep the fingers which are not using well off the keys; this not only assures clearness but control of the muscles only be careful not to cramp the hand.

In passing from one note to another, bind the tone so that it perfectly *legato*, allowing at the same time freedom of the fingers, and not bending them.—*Musical Record*.

If possible, spend an hour each day, reading music,

which you have no intention of learning. To read readily is a great assistance to the player. Read often duets with others.

Or sing, and accompany to accompany other instruments or singers; fine accompanists are rare.

Commit nearly every one of your solos to memory; it is only inconvenient to be dependent always upon notes, but when he is not obliged to depend on them, and when the pianist plays with more freedom and effect.

Never begin a piece faster than you can with certainty go through it.

Passages which you are to be *fortissimo*, as thereby, a truer appreciation of their meaning is obtained, and you are less likely to pound them. It is also well to practice *pianissimo* passages, because it assists in retaining perfect control of the touch.

Lovely and respect your piano; never place anything upon it which can soil or mar it, and sit down before it with clean hands and clean clothes.

Sit quietly down, making no excuse except in case of serious illness, or unless he asks the reason for some unusually imperfect lesson. Remember you are there to be taught; therefore, do not talk, or let him speak of anything which does not pertain to your lesson. It is necessary.

Possibly nothing you do not understand, without asking an explanation. Do not forget his least suggestion, let it be from a comrade. Never be impatient with his criticism, and if it seems to you unnecessarily severe, it is easier for him to allow you to play without correction; therefore, when he stops you for criticism, rest assured that you need them, and profit by them, for it is these you are paying for.

Read the lives and letters of the musicians, and remember the names of their principal compositions.

Improve every opportunity of hearing good music, and when you are in instrument, and start to practise on the piano the various symphonic effects you hear from fine voices and wind instruments. This, of course, is very difficult; but Thalberg says "emotion creates power, and the necessity of expressing what we have created gives resources which never occur to the mechanical performer."

Listed to the criticisms of musicians upon the performance of others, and think if they will not apply to you.

Do not be selfish in playing with others; the profession of music is only in many instruments, and every concert cannot play first and last, in all concerned pieces, show your good nature and artistic appreciation of the importance of all the parts by a willingness to take any instrument or part which needs you.

PRESSURE VERSUS STRIKING.

By F. DAVIES.

This first thing to be thought about is the *touch*. It is important that the performer possess a good touch once learned, and that it be natural and not artificially grafted in that way that can do a great deal to recommend it.

The secret of a full round touch, a touch with music, is, a strong pressing pressure of the keys, with firm grip, but done with such rigidity as is not incompatible with beauty in art of any kind, so there must be no stiffness in piano-forte playing.

To illustrate my meaning: Take a simple five-finger exercise, and *pressing warmly* on the hands naturally on the keys with the fingers, and then both joints so that the tips cannot be seen, the thumb able to bend and used freely from the top joint, same as the fingers, with the evenness of the thumb.

The elbows and wrists must be relaxed, the key-board, the length of the arm must decide the important question of how high or how low the performer should sit, so that part of the arm from the shoulder to the elbow he should sit as low, otherwise the force will proceed from the wrong place.

Then practise loosening, exercising the wrist up and down without altering the position of the hand on the keys, so that a very full tone may be obtained without the *strike* being heard.

To understand this perfectly, it may be practised away from the piano—on the table, pressing down each finger with great strength, but quite loosely.

The student must not be disconcerted that at first the tone thus obtained is very feeble, for the muscles get strong with practice so the tone will become strong.

Let this be a *natural development*; never force it, unless it comes to be harsh.

Keep the fingers which are not using well off the keys; this not only assures clearness but control of the muscles only be careful not to cramp the hand.

In passing from one note to another, bind the tone so that it perfectly *legato*, allowing at the same time freedom of the fingers, and not bending them.—*Musical Record*.

Wanted, more parents who will demand the best music and music teachers for their children.

DIFFERENT COURSES FOR DIFFERENT PUPILS.

BY J. W. REHMANN.

Revised by Fred. C. Hahr.

Allegro moderato

* A Sonata is a composition consisting of three parts, each having a different character, and yet preserving an organic connection.
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a)

b) il basso marcato

poco cresc.

R. * R. *

b)

R. * R. *

marcato.

b)

dim. - - - più f

R. * R. *

c)

R. * R. *

d)

R. * R. *

e)

f

R. *

a) this portion of the first movement is called the "development" or "elaboration."

b) imitation of the first Subject in the Bass.

c) to make the movement more complete in form it would be well to insert here the first 8 bars of the first part, in which case the 8th bar might be changed thus:

d) the second Subject, in the principal key.

e) Coda.

G. Janke, Op. 15, No. 1. 5

Adagio. $\text{♩} = 108.$

a)

p dolce

b)

cresc.

R. * R. *

a tempo

p dolce

a) Give the 8th notes about the

b) the touch marked $\dots \dots$ is

c) *con anima* does not signify

d) at this place the left hand s

e) notice here the imitations in

G. Janke, Op. 15, No. 1. 5

III.

*RONDO.

Allegro molto. Ungarese. $\text{♩} = 120 \text{ to } 138$.

a)

b)

c)

d)

e)

più f

*R. A. **

*R. A. **

meno Allegro.

dolce



- * A Rondo is a form of composition in which one well defined, principal Theme recurs more or less frequently, alternating with one or more secondary Themes in various keys. This Rondo contains 3 Themes, in "C" major, "A" minor, and "F" major, marked respectively a), b), c).
- d) practice each of the two fingerings marked until satisfied which is the best.
- e) the notes marked with accents are called "syncopated" because they fall on the "weak" half of one beat and held over the "strong" half of the next beat; such notes are always accented.

To Miss Ellie Phipps.

NYMPHS AT PLAY.

THOS. O'NEILL.
Op. 63.*Allegretto.*

Introduction.

sostenuto

sempr f

Scherzando.

mp

f

Ped. *

Ped. *

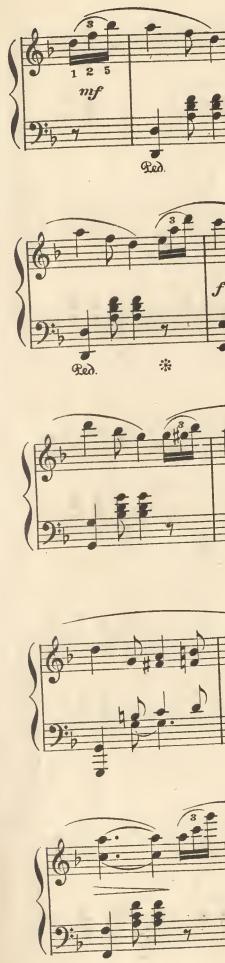
Ped. *

Ped. *

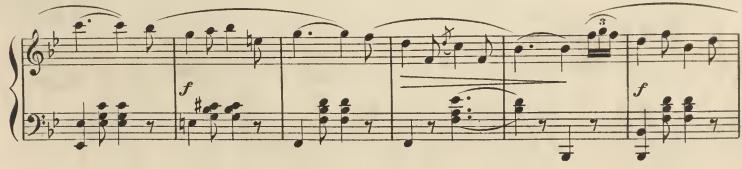
Ped. *

Ped. *

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Nymphs at Play .6.



Nymphs at Play - 6.



Nymphs at Play - 6.

Musical score for piano, page 10, featuring five staves of music. The score consists of two systems. The first system (measures 1-4) is in G minor (two treble staves and one bass staff). The second system (measures 5-8) begins with a key change to G major (one treble staff and one bass staff). The music includes dynamic markings such as 'cresc.', 'mf', and 'f', and performance instructions like 'Ped.' and asterisks. Measure 8 concludes with a repeat sign.

Nymphs at Play. 6.

Continuation of the musical score for piano, page 10, featuring four staves of music. The score continues from the previous section, maintaining the two-system structure. The first system (measures 1-4) is in G major (two treble staves and one bass staff). The second system (measures 5-8) returns to G minor (one treble staff and one bass staff). The music follows the established melodic and harmonic patterns.

Nymphs at Play. 6.

DANCE IN THE GREEN.

MAIENTANZ.

C. BOHM, Op. 280.

Allegretto.

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Dance in the Green - 5.

14

Dance in the Green -5.

Dance in the Green -5.

THE SHEET MUSIC QUESTION.

BY CHARLES W. LANDON.

16

Dance in the Green - 5.

This is a six-sided question. It concerns the composer, publisher, dealer, teacher, pupil, and parents to say nothing of the general public. It is therefore not at all singular that there should be conflicting interests and various opinions. The difficulties surrounding the question are as great as they are varied. Composers want and deserve, but seldom realize, a fair remuneration for their creation; the publisher issues music for the money supposed to be in it, but which he does not always get; the dealer sells music for a living; the teacher teaches music for the same, and may generally be credited with more or less art feeling, along with the composer; the pupil buys music under protest at its price, and the parents murmur still more at its cost and generally insist on a scant quantity because of the expense, while the general public do the criticizing for all the above interested parties.

There is no greater factor in a teacher's success than the music he selects to meet the needs of his pupils, both as to quality as well as quantity. At ordinary sheet music prices the music for a term of twenty lessons will be from two to twenty dollars, this difference being caused by the ease and rapidity with which the pupil learns, the grade of advancement, and the thoroughness demanded in the learning by the teacher.

Music bills are reduced by the use of "Albums" and "Folios," and, by the use of the cheap and excellent foreign editions of the classics. But the album and folio are not as much of an economy as is generally supposed, for, having one, the teacher will give many pieces to his pupil that he would not think it worth while to waste the pupil's time upon if they were sheet music, resulting in a loss of tuition fees, and the pupil's work, study, and time. A greater waste is in the study of "manufactured music," music that is condensed, and has a multitude of repeats, da capos, dal segnos, and different directions calculated to save space, printing, paper, and cost, that in the piece may be sold for five cents. The waste is in the incompleteness of the edition, in its absence of correct phrasing and fingering, in its being so much crowded upon the page as to be difficult to read, and this is made far worse by the use of rough and poor paper and worse printing; such music is dear to the price; and then, too, there is a certain fitness and regard to taste in having a fine piece printed well and on good paper and, above all, in its being well edited, phrased, and fingered, with clear engraving and an open, easily read page.

Skillfully adapted selections of pieces being so great a factor in the advancement of pupils, it is incumbent upon the teacher to keep a large assortment of music in stock, that he may meet the exact needs of each pupil. For the money invested, for the skill shown in selecting because of the expense and mail charges, and from the large amount of music that he cannot use, because meets no real want of a pupil and is therefore a loss, he should have, and is in right entitled to, a fair profit.

It may be remarked in parenthesis that he loses more than he makes when he orders new music just to try for the sake of giving his pupils something new and fresh. Yet another loss is unpaid bills, which, although the music teacher has to suffer.

Every teacher knows that he has pupils whose parents can scarcely afford the cost of tuition, yet, that the children may have the advantages of a good education they give them music lessons. In these cases it is hard matter to give music enough to make the child's time and best advantages coincide with the parent's inability to pay a large sheet music bill, and so that tuition paid the teacher may be of the greatest value to the pupil. When the teacher has a price margin on sheet music he buys he will, in such cases, feel more willing to lend a sufficient amount of music to a class of pupils, and perhaps eventually give it back requesting its return.

Several publishers and dealers are now helping teacher and the cause of music by sending a selection

Questions and Answers.

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. If you do not receive an answer to your question, it is no use to repeat it, or the question will receive no attention. In no case will the writer's name be printed to the question, unless the writer has requested it. Questions that have no general interest will not receive attention.

Ques.—What does sight reading as taught in the public schools mean?

Ans.—Does the course include voice culture?

3. What books on these subjects are there published, and where can I get them?

4. In octave playing should the fourth and fifth fingers always be used?

M. F. H.

Ans.—The scholars of the public school are taught to sing music at sight, and more or less of the rudiments of music. When music is taught successfully, the scholars read music as readily as they can read the lessons in their grammar or geography.

2. Yes, to a limited extent. It is necessary that a smooth and quiet tone of voice be used, that the children are not allowed to carry the chest tones too high, and that they sing softly on the low descending passages, and that they never go too high, too low, sing too loud, nor too long at a time. Teachers vary in the amount of voice culture given in their school work, as easily as the points taught.

3. Consult your home book store for a list of books on these subjects. However, address E. J. Crane, Postman, N. Y., for a valuable pamphlet on this subject. Price 20 cents.

"⁴ Only in chromatic scale playing. Seldom is the fourth finger used on the white keys. However, when legato is desired in slow movements, the fourth finger is slipped on the key held down by the fifth, thus liberating that finger for taking the next note legato, and vice versa. In chromatics, the fourth finger being the longer, saves an in-and-out movement of the arm, if that finger takes the black keys.

C. W. L.

Ques.—I am studying a piece where the figure 2 is over a group of two notes, the piece being in A major. Is it better to make five eighth notes in the measure where this occurs? What is meant by it, and how am I to play it correctly?

R. T. E.

Ans.—The composer gave but two notes where three are usually called for. Play them off even length, in case where you may have to bring three against two, a subject fully illustrated in recent numbers of *The Etude*.

C. W. L.

Ques.—In playing four-hand pieces, which player should use the pedal?

R. T. E.

Ans.—The pedal is easier managed by the secondo player. Some editors mark its use in both parts, leaving it to whichever player chooses to manage it. Where the pedal markings are not given, if the secondo player has a working knowledge of harmony, he can use it best. In dance music and music of the easier grades, the harmony of the accompaniment gives a hint for it to the secondo player. In strict playing the first and secondo players should each stick to their own parts as in solos. C. W. L.

Ques.—Please explain the term *clef*? —A. —The recent use of this *clef* in American anthem music makes it read the same as the treble or G clef, except that it places the tones one octave lower. The tenor clef marks the place of Middle C, just as the treble clef shows the place of G, or the bass the place of F. This is true of the tenor clef, no matter on which line or space of the staff it is found.

C. W. L.

Ques.—Is there a way of playing a Glissando, such as is found in Weber's Concertstücke, without hurting the finger nails?

R. T. E.

Ans.—Yes. Do not press the keys entirely down, but touch them only as much of a dip as will bring up the required amount of tone. Much depends on the angle you hold the finger.

C. W. L.

In Cincinnati this past season, though I may be compelled to admit that it is a third-rate city as to size, there has been enough magnificent piano playing by world renowned artists to have kept the fire of enthusiasm in the breast of any young student up to the heat which glass-blowers require to melt the hard sand they deal with and blow it into shapes graceful and crystal.

The next thing to do is this: Tease your papa with all the persistency and ingenuity for which young ladies in their teens are famous the world over, to give you \$10, \$20 or \$25 if need be, and post off to Cincinnati or Chicago, Boston or New York and hear a few of the great celebrities each season; by preference, of course, those who are famous in your special line. I suppose the pianoforte.

Ans.—Several of them. See "Beethoven's Pianoforte Sonatas," by Etterlein, and Beethoven's Symphonies by the same author. The four books by Upton, the Standard Operas, Oratorios, and Symphonies. Beethoven's Symphonies, by Sir George Grove. Many classic and standard compositions are analyzed in "The Musician," by Ridley Prentice, in six grades.

C. W. L.

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C. W. L.

Ques.—Why should we use and teach the German fingering?

I. L. P.

Ans.—Because, perhaps, eight out of every ten piano pupils, teachers, and players, use no other. The best editions of standard and classic music are fingered in this way now, and it will be but a few years till its use will be universal. However, the so-called American fingering would have been better if all nations' musicians had happened to have settled upon it, for it is used on the violin, minus the thumb, thus making it easier for those teachers and pupils who play both the piano and violin.

C. W. L.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

Ques.—Will Mr. Van Cleve please answer through *The Etude* what a pupil who lives in a little town where no good music is to be heard, can do in order to improve his taste and get a real pleasure in classical music?

Ans.—Your question is that of tens of thousands of young minds more or less musical, or at least more or less musicophilic, which are scattered throughout the length and breadth of our land, I will not say like the lead colored pebbles which is a stone-inerested diamond, but let us hear say, like ledges of excellent limestone, good for solid houses, or a mass of first class marble which, if the informing and creating spirit of a sculptor should be applied to them, might become the magical receptacles of immortal genius.

Your question is a good one to ask, and is easily made, but the answer is very hard, because it would be an head little less than a complete amateur to music as an art, and nothing as a profession. I will, however, formulate my answer into three propositions. First, by reading the best musical journals and a few good books and papers, find out what composers are considered great, and what are their characteristic compositions. After you have made this discovery set to work with dogged persistence to practice these works, whether you like them or not.

If you find that Beethoven's pathetic sonatas sounds to you very much like a dry exercise, and only a little better than Cramer, persevere, persevere, persevere. If your mind and cold fingers cannot feel the elemental and volcanic fervor in those wonderful chords of the Grave introduction, if your ears will not convey to your inner consciousness the fragments of melody which are scattered in every direction, at the top, at the bottom and through all the middle portions, if your heart persistently and lethargically refuses to heat responses to Beethoven's tropical moods, do not be disengaged, but keep at it. Before long you will find that, let me tell you, tunefuls, three or four notes making a half measure, or a whole measure, or perhaps two measures, will stick to your ear and sing in your head like bees in the early spring, and you will swear of it you will find that these seemingly monotonous and austere phrases are pulsating with the most vivid emotional life. That is the first and principal thing.

The next thing to do is this: Tease your papa with all the persistency and ingenuity for which young ladies in their teens are famous the world over, to give you \$10, \$20 or \$25 if need be, and post off to Cincinnati or Chicago, Boston or New York and hear a few of the great celebrities each season; by preference, of course, those who are famous in your special line. I suppose the pianoforte.

In Cincinnati this past season, though I may be compelled to admit that it is a third-rate city as to size, there has been enough magnificent piano playing by world renowned artists to have kept the fire of enthusiasm in the breast of any young student up to the heat which glass-blowers require to melt the hard sand they deal with and blow it into shapes graceful and crystal.

Third, diligently beat the bushes and entrap all your old and young, male and female, of whatever religious sect, color or complexion, or previous condition of bondage; tell them that music is one of the greatest of

human interests, and compel them to sign a subscription, arranging the amounts from 50 cents to \$5, to purchase tickets for a forthcoming recital. Then write to some man whose name you know to be already established in the musical world, or at least strongly recommended by those whose names are established, and have a recital on your own ground, an actual live bona fide recital, given by an artist, and if possible have a lecture with it.

To J. E.—Your difficulty in putting the hands together is a simple though not unusual example of what would be called in scientific language "imperfect co-ordination." It is a curious law of our bodily and nervous make-up that by any act whatsoever, walking, talking, moving the fingers, twisting the tongue when writing, frowning when making a violent effort to sing a high note, twitching about in one's chair when talking with animation, in a word in anything which we do, whether a vital and necessary thing or a thing undesirable and artificial, repetition produces what we call "automatism," that is, the ganglionic centres of the nerve system are a sort of unconscious brain, and, like the minor officers in an army, have certain general orders given them which they are empowered and required individually to divide up and superintend.

Think what a wonderfully complex act it is to speak a sentence in your own native language. To realize this process when a foreigner learns German or French is not at all more complex, nor are mistakes more numerous than when a child born in Germany or France learns the same language. Only there is this marked difference: a child makes his ten thousand experiments in those early years which soon fade out of the memory, and he thinks that he always knew what he really learned with slow and painstaking effort.

When you learn to play the piano you are learning to speak a new language. If you find difficulty in putting together two hands, think how enormous must be the difficulty when compelled to play three separate and distinct parts, as on the organ, besides registering, and still more when as an orchestra director you will have to watch four separate clusters of instruments, each divided or divisible into a number of voices.

I think your case is not susceptible of any help except possibly by two things. One a careful practice of the hands separately till absolute mechanical precision and automatic certainty come about, and secondly take two measures or four measures, or if necessary one measure of your piece and make a savage attack upon it. When you begin a certain passage, simply say, "I will go through it;" mount upon the music as a masterly horse-spring upon his steed, and determine that you will control it. The hand can be quelled by looking him straight in the eye, but if you cower and look away his clawed fangs are in your flesh before you have time to think.

The difficulty you speak of is one I have often encountered in my career of twenty years as teacher of the pianoforte, but I find it rather perplexing to overcome this weakness in students. If you are able to think the notes at all clearly you ought to be able to make the various fingers do each its own separate work. Perhaps I might add this further suggestion: study theory or music and drill yourself in the minute dissection or every piece, classical and modern. In that way you get the very highest form of intellectual enjoyment out of music, and that is the only can one ever become a truly clear interpreter.

The pianist is often called upon to play music in which the melodies are woven and interwoven like entangled vines, as in the example of the Fugue which Beethoven's Sonata, op. 110, has next to the last which he ever composed, for the piano.

In order to play this Fugue one has to have four ears, for which is called a three voice fugue. It is a real mental and physical task, and when they are so wonderfully interwoven that a man must be able to think each one independently, or else a mere weltering chaos of confusion is produced by his performance.

All that was necessary to accomplish this is to play the melody with an accompaniment up to the A-Fugue, or directing with baton the funeral march of Siegfried, from Wagner's *Götterdämmerung*, vast as the sea, and may be, there is an essential difference in the mental process.

SOME TEACHING PIECES OF GUSTAVE MERKEL'S.

BY CHARLTON SMITH.

For a number of years, it has been a matter of wonder to me why the pianoforte works of Gustave Merkel do not receive the recognition which they so richly deserve,

Although nearly all his compositions contain the essential elements of popularity, it is seldom indeed that one of them is seen on a programme. Teachers and the profession generally are either totally ignorant of the man or else have an indistinct idea that he was a writer for the pipe-organ. This is not as it should be. Merkel is a writer of the romantic school, whose compositions rank exception^s—high as regards both musical and technical merit. There is a certain grace and charm, and a decided individuality about his works that is not easily imitated.

His best vein seems to be the light and dainty scherzo, wherein he carries one's imagination among birds, flowers, sunshine and the song of birds. And if there is a writer who can move vividly picture such scenes, who can more perfectly describe the intoxication of love and happiness by means of printed notes, I have never heard of him.

But it is mainly in regard to the technical side of these compositions that this article has to deal. A large proportion of them are sugar-coated finger exercises, to say nothing of their inner content.

But at the one point, par excellence, is the fact that after all, especially when they give an equal amount of work for both hands,

I feel sure my fellow teachers will be interested in a list of such pieces which will prove valuable in the practice of eight out of every ten pupils:—

Butterfly, Op. 81, No. 4. Tarantelle in A.

minor, Op. 92.

In the lovely month of May, Op. 25.

Spring blossoms, Op. 27.

Spring song, Op. 18, No. 1.

Stilleben, Op. 95, No. 1.

On meadows green, Op. 82.

Spring song, Op. 120.

Spring song, Op. 123, Nos. 2 and 3.

Rondo grazioso.

The above eleven pieces offer scales and arpeggios in abundance for both hands, and may properly be given the third and fourth grades. The Rondo also offers wrist work for both hands, and is also one of his most popular pieces.

The Polonaise in E major, requires a much more finished technique, much of strength and dexterity in both hands. It may be given in the fifth and sixth grades and is a very effective concert piece. This is one of his most important works and requires a great deal more than digital skill. In its modulation and harmonic treatment, it reminds one of—was going to say Richard Wagner, but had better say Gustave Merkel.

Let me close by referring to two or three of his studies—*for phrasing and expression* only: "Love song," Op. 108, No. 2, is a fine thing. It is a thumb song, presented like the well-known melody in F, of Ruhm und Tod, and the popular finale of Henself, Op. 5, No. 11, a is fully as pleasing as either. Improvisation, Op. 18, No. 3, the best known of all his works, consists of rapidly repeated chords and octaves with many extensions and contractions of both hands. Has a melody which once heard is never forgotten. "Twilight," Op. 74, expressive andante in E, followed by a passionate prelude in C sharp minor. Again followed by the slow plaintive andante, which gradually dies away into inaudibility.

"Serenade," from the same opus, is another lovely piece, pleasing in character, and musical in content. It is a melodic work for either hand and reminds one of moonlight and mandolins.

Works of this last class are comparatively common, however. "Valse," Op. 95, No. 3, is an extremely pleasing exercise in scales, arpeggios and broken sixths, although it unfortunately does not call for the left hand.

Necessarily many pieces worthy of mention are omitted. If this article should assist teachers to dull and indifferent pupils interested (that large class of pupils who "do not care" for scales and exercises), it have accomplished its mission.

NEW PUBLICATIONS.

"THE BEAUTIFUL IN MUSIC." A contribution to the Review of Musical Aesthetics, by Dr. Edward Hauslick, Professor at the Vienna University. Seventh Edition, enlarged and revised, translated by Gustav Cohen. Novello, Ewer & Co.

Dr. Edward Hauslick, feuilletonist of the Vienna *Neue Freie Presse*, is one of the best known and most headed critics on the Continent of Europe. Among European musicians and critics, as well as among those English speaking ones who read German, his book on "The Beautiful in Music" was long ago well known, for it was first published early in the fifties. It has been a long time finding its way to an English translation; but having met with a thoroughly competent translator in Mr. Cohen, it will doubtless receive a new lease of life. The book richly deserves it, for it is exceedingly strong and clear, and will inevitably stimulate thought, whether its doctrine proves convincing or not.

Dr. Hauslick devotes the book mainly to a polemic against that current theory that feeling is the Content of Music. He holds that music exists solely for its own sake, and for no other end, such as the expression of emotion. The problem of the composer, in his view, is simply to invent suitable themes and work them out into such combinations as will produce a beautiful result. Feeling he thinks, is only related to music as incident or accident; there is no vital connection, no "ausal" *Beziehung*, as he puts it, between music and emotion.

This attitude, of course, puts him into direct opposition to the more characteristic tendencies of musical development since 1830, and especially forces him to antagonize the theories and practices of Wagner.

He has no difficulty in making it clear that music cannot express any outward idea or objects, such as men and women, for example. He points out that what we call emotions, such as love, hate, anger, etc., are called forth by the relations of persons; he insists that these feelings cannot be understood except as we perceive or imagine persons and their relations, and argues from these premises that music cannot express any of these emotions.

There is much that is true and valuable in his discussion of the subject. He makes short work of the hyper-sentimentalism which must always connect a story with every piece of music and cannot appreciate the beauty of a sonata or symphony without reading into it ideas which never were put into it by the composer and have no connection with it beyond the possible suggestion of analogy. This is all sound enough, and strikes a note which at much so-called "interpretation."

The weak point of the whole argument seems to be the failure to perceive that emotion proper, while it is called forth by objects, is not only separable in thought from the ideas of those objects, but may be expressed and conveyed without any reference to them or any knowledge of them. Just as a man's face and terms may express hope, joy, love, hate, jealousy, etc., without our knowing the cause of his emotion, so music may express the same feelings in inarticulate tones. And it is by no means necessary that tones which express the states and movements of the sensibility shall be non-musical. Indeed, the impulse to express feeling in terms of the musically beautiful is all but universal, being common to the savage and to the most cultivated of men. It can hardly be without significance that the perception of feeling in music is universal; and Dr. Hauslick's efforts to resolve this perception into a mere sensation without any content of emotion in the music will probably convince few thoughtful men. And his admission that music can express "the dynamic element" of emotion would seem to be fatal to his theory; for what he includes in this element is really nothing more nor less than emotion itself. What he says of "character" in musical themes is equally disastrous, for character necessarily implies emotion.

But notwithstanding the inadequacy of his theory, the book is a very important contribution to works in English on aesthetics and deserves careful and thoughtful study, which it will well repay.

J. C. FULLER.

PUBLISHER'S NOTES.

This is the time of the year the on sale music is returned. Please remember to write your name and full address on the package of music returned to the publisher, for without this we cannot give you credit for amount returned.

We have a very fine lot of photos of the great pianist Paderewski; these photos are very handsome and large, 13 x 71 inches. These we will dispose of at \$1.25 each, postpaid. There is but a limited lot to be had in this country and can only be had from us.

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THE fourth book of Mason's "Touch and Technic" will be sent to those who have subscribed in advance of publication about July 15th. We had expected to have all copies delivered before this issue was sent out but owing to unforeseen difficulties it has not been possible. The work is by far the most complete and yet at the same time the clearest and most tersely put treatise on the Art of Octave Playing that has ever been published in any part of the world, and we are confident that our patrons, upon examination of the work, will feel amply repaid for the indulgence they have shown us in awaiting the forthcoming of this work.

TESTIMONIALS.

Landon's "Method" is a boon to teachers, as is also the Presser edition of "Heller's Studies," while as for the Etude, I simply say, "Very truly, J. M. LAWRENCE."

I am exceedingly pleased with the new copy of "Mendelssohn's Songs without Words." I think it the most scholarly edition I have seen. The biography, together with the critical notes by Mr. Cady, are alone worth the price of the whole work. I may add that I consider this edition the best edition of "Songs without Words" available. In the best sense of the term, I find it very helpful, both to myself and pupils. W. H. MAY.

I want to thank you for the delightful edition of "Mendelssohn's Songs" and "Heller's Studies." It seems to me that you are doing a great thing for music in America by getting out such good editions of these books. The way from musical centres especially should appreciate the aid you are giving.

THE ETUDE is indispensable to every one who takes it. I have a number of subscribers in scattered parts of the country, and they always continue to take it. I am proud to think America has given such a fine thing to the musical world as "Touch and Technic."

Yours very truly, J. M. LAWRENCE.

W. H. MAY.

Y. M. LAWRENCE.

CONCERT PROGRAMMES.

Soirée Musicale by the Pupil of Miss Emily Stanko
et al., Philadelphia, Pa.

"Husarenrit," Spindler; Aria, "Elijah," Mendelssohn; "Sonatina," Op. 36, No. 1, Clementi; "I would that my Love," Mendelssohn; "Spring Flower," Violin Obligato, Rosenthal; "Garden of Sleep," Lara; "Daily Question," Meyer-Helmandt; "Menüett," Mozart Schubert; a Rec. and Aria, "Rinaldo," Haydn; "Barcarolle," Haydn; "Garden of Love," Schumann; "Le Papillon," Calixa Lavallée; "Angela Serenade" (Violin Obligato), Braga; Chorus, "O Beautiful Violet," Reinecke.

Ladies' Musical Club, Chicago.

Opere, "Sommerabendstunden," Mendelssohn; "My Heart is by Sweet Voices," from "Samson and Delilah"; Saint-Saëns, Berceuse, Chopin; "My Heart is in the Highlands," Fesch; "O, Loving Heart, Trust Me On," Gotschalk; Venezia e Capri; "Tarantelle," No. 2, Liszt; Arias, Schubert; Bolero, "Ich Lieb Dich, Götter Winter Lullaby, De Kroon; Valse Aragonaise, Thome; Nocturne, Chopin; Valse, Godard; Concerto G minor, Mendelssohn; El Desdichado (The Unfortunate) bolero, Danel; Variations on a theme from "Bellini's two operas," Sains; Arioso, "Arioso" from "Der Freischütz," Weber; Symphonie Concertante (for two violins), Danel; Goodnight, Goldschek.

F. C. Hahr, Richmond, Va.

Jubel Overture, Weber; Hungarian Rhapsody, No. 14; Suite Zephyr—Vocal Duet, Mozart; Kamenický Šenov; "Saint-Saëns, Berceuse, Chopin; "My Heart is in the Highlands," Fesch; "O, Loving Heart, Trust Me On," Gotschalk; Venezia e Capri—"Tarantelle," No. 2, Liszt; Arias, Schubert; Bolero, "Ich Lieb Dich, Götter Winter Lullaby, De Kroon; Valse Aragonaise, Thome; Nocturne, Chopin; Valse, Godard; Concerto G minor, Mendelssohn; El Desdichado (The Unfortunate) bolero, Danel; Variations on a theme from "Bellini's two operas," Sains; Arioso, "Arioso" from "Der Freischütz," Weber; Symphonie Concertante (for two violins), Danel; Goodnight, Goldschek.

Recital by James M. Tracy.

Piano, Spinning Song, Red Etude, G flat (on black keys); Chopin, Frédéric, First Etude, "The Lark;" Six Etudes, C minor, Op. 10, No. 12, Chopin; Etude in thirds, Op. 25, No. 6, Chopin; Etude, A flat, in sixths, Op. 25, No. 8, Chopin; Menet; G major, Chopin; Scherzo, Op. 12, No. 3, Chopin; Etude, A flat, Op. 8, Beethoven; Allegro—Scherzo—Menetto—Presto; Impromptu, A flat, Chopin; Nocturne, E flat, Op. 9, Chopin; Scherzo, B flat minor, Op. 31, Chopin; Loges des Larmer, Schubert; Rhapsodie, No. 2, Liszt.

Evening With Mendelssohn, Given by Mrs. O. N. Morrison and Pupils.

Paper on the Childhood and Early Life of Mendelssohn; Duke of Wellington's Song without words; No. 83; Paper on some Incidents of Mendelssohn's Life; Duet, "Spring Song;" Nocturne from Midsummer Night's Dream; "Dance of the Water Nymphs;" My Love; Paper on Mendelssohn's Concert Tours; A Song which was Opus 102 and 83; Paper on Mendelssohn as an Organist; Duet, Vivace in F; Paper on Mendelssohn as a Composer; Sonatas without words, No. 22; Caprice; Song without words, No. 30; Memorial Chamber; Death and Death of Mendelssohn; "Wedding March," Paper, Mendelssohn a Great Man as a Great Musician.

SPECIAL NOTICES.

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